

# HAWAII ARCHITECT

April 1990

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Building Exteriors

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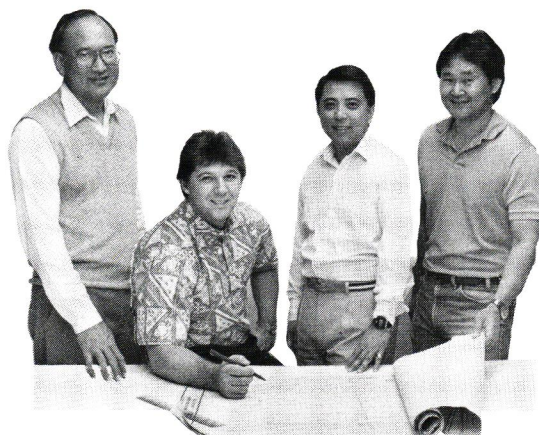
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## HAWAII ARCHITECT

April 1990



**Cover:** The interior of the reception building illustrates the characteristic open, light and informal environment of the Hyatt Regency Coolum. Photo by Berger Conser

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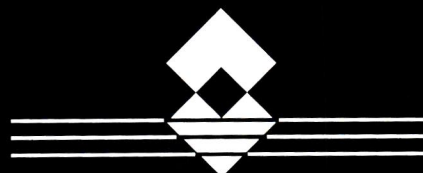
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## President's Message

# Architects Shine Among 'A Thousand Points of Light'

by Theodore E. Garduque, AIA  
President, Honolulu Chapter/AIA

“A thousand points of light . . .” is President Bush’s message. It was the theme of his objective to position individuals and organizations in the United States as leaders for environmental and social issues.

On Feb. 22, 1990, I attended a special White House briefing at the Old Executive Office Building hosted by Bush and the AIA. It was a historic occasion for architects and the president alike. The briefing was one of the high points in a week-long intensive “grassroots” gathering of the AIA clan.

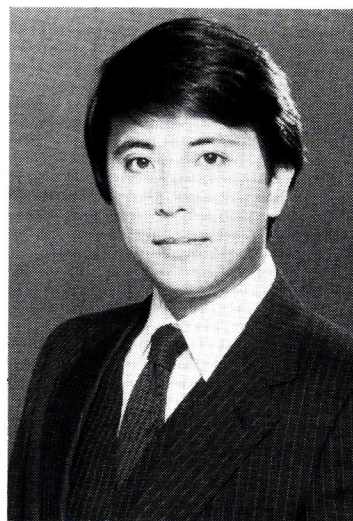
The president sent his advisors, William K. Reilly, EPA administrator; Alfred A. Dellibovi, undersecretary of HUD; and John E. Frohnmayer, chairman of the National Endowment for the Arts, to convey this thought: “A nation transformed by service.”

The thousand points of light initiative is a movement to:

- Issue the call to claim society’s problems as your own;
- Identify, enlarge and multiply what is working; and
- Discover, encourage and develop leaders.

The AIA is aware of the issues facing the nation and the world. “Grassroots ‘90” is a testament to this.

In addition to intensive president and president-elect training (affectionately called “Presidential boot camp”), issues including barrier-free



Theodore E. Garduque

architecture for disabled Americans, clean air and historic preservation were discussed.

I agree with the president’s strategy to “discover, encourage and develop leaders.” This starts with involving people in our own organization. Perhaps we can start with our Young Architects program and associates.

However, as I stated in my installation address, the wisdom of our experienced is needed to guide and inspire the energy of our youth. This means if you are a senior practitioner, you, too, can help.

The president has chosen a thousand points of light as his metaphor to guide the nation. In my installation speech, I used one shining star above the horizon to navigate our way. In the end, I guess it doesn’t matter which metaphor we use, as long as we get there. HA



# The Moana Hotel: An Outside Story

***Hidden clues and buried treasures were essential  
in restoring the Moana to her original beauty***

by Virginia D. Murison, AIA

**O**liver Greene Traphagen is quoted as describing his design of the Moana Hotel as "colonial adapted for Hawaii." Relocated from Duluth, Minnesota, and possibly trained as a master carpenter, Traphagen brought mainland influences to the islands.

In 1901, the *Pacific Commerical Advertiser* explained that the

architect "spent time in studying the features of colonial architecture best adapted to the climate of the Hawaiian Islands. The building was designed for Honolulu alone. It was difficult to adhere to any strict method of architecture for such a climate and there is no hotel on the face of the globe which is similar in outline."

## Alterations

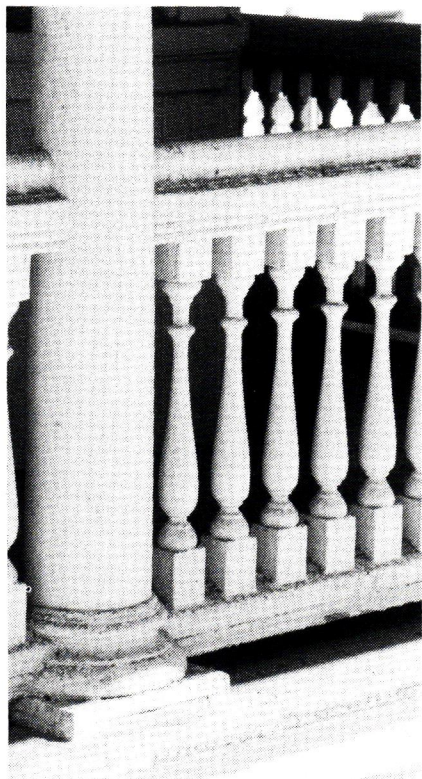
Shortly after the opening of the Royal Hawaiian Hotel in 1927, the architectural style of the Moana fell out of favor.

Bauhaus influences, the art deco movement and a changing vocabulary of building materials made the wooden Moana appear dated and out of step with current



*Shaped colonnades, arches, a distinctive cut-out balustrade and large-scale fleur-de-lys cap the fourth floor of the projecting wings. Photo by Virginia Murison*





Among clues used for the authentic restoration of the Moana was this historic railing.

fashion. These influences in architectural style resulted in extensive and, arguably, destructive alterations to the graceful structure.

The first and most extensive of these alterations was the remodeling of the *porte cochere*, which was heavily influenced by trends in Europe and on the mainland. The demolition detail was actually the starting point in the reconstruction of the column base and entablature.

The second wave of alterations was the "modernization" of the Moana in the 1950s. At this time, all arches, shaped columns and decorative railings were replaced with pipe columns, squared openings and metal picket railing. The fleur-de-lys had been removed earlier.

The first-floor porches and lunette, which had been squared-off and drastically altered in the '30s, were filled with lattice work and through-the-wall air-conditioning units.

The result was so unattractive that the entire first floor was

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masked by heavy landscaping; the resulting moisture retention led to major rotting and termite infestation along the facade. Finally, the monumental *porte cochere* was replaced by a humble preframed canvas awning.

By 1986, only those with a good memory could see her beauty. To all others, she was a "dog."

## Clues to the restoration

An archive photograph enlarged from a well-preserved glass negative was the map to the restoration of the Moana's historic exterior. Further enlargement of the negative revealed in detail the hotel's many distinctive features.

Hidden throughout the building were details, profiles and dimensions that when uncovered served as the basis for the restoration. For instance, in a

back storage room on the sixth floor, a railing was left intact and became the template for replacement railings in several locations, and behind a masonite skin was a delicate infill of spindles not even visible in the shadows of old photographs.

Although replaced with a pipe column, the original shaped colonnade had left its mark, and throughout the fourth floor, the paint impressions of the fleur-de-lys confirmed size and placement.

Buried in the sand of the crawlspace were original plasterer's templates used for all the stucco work on the exterior of the post-1917 wings. Also buried with the templates were decorative plaster and concrete fragments of the original columns and entablature.

Additional distinctive features inherent in the Moana's original beauty and integral to her architectural personality included plaster-trimmed ocular center windows in the prominent central bay. A graceful transition detailing where the *porte cochere*, meets the building, arched colonnades trimmed with fleur-de-lys flanking the *porte cochere*, and a twin lunette with unusual ocular details and stylized keystone and flanking brackets also were part of the restoration.

## Moana 1990

The Moana of the 1990s, with her original features and proportions restored, is beautiful, functional and dignified. The alterations made in the name of fashion were, in the long-run, inappropriate, dated and destructive.

The Moana's exterior is not just a facade; it is an expression of her inner spirit and is every bit as appropriate today as 89 years ago. **HA**

Virginia D. Murison formed Virginia D. Murison/Chapman, Desai, Sakata Joint Venture Architects in 1986 to guide rehabilitation of the Moana Hotel.

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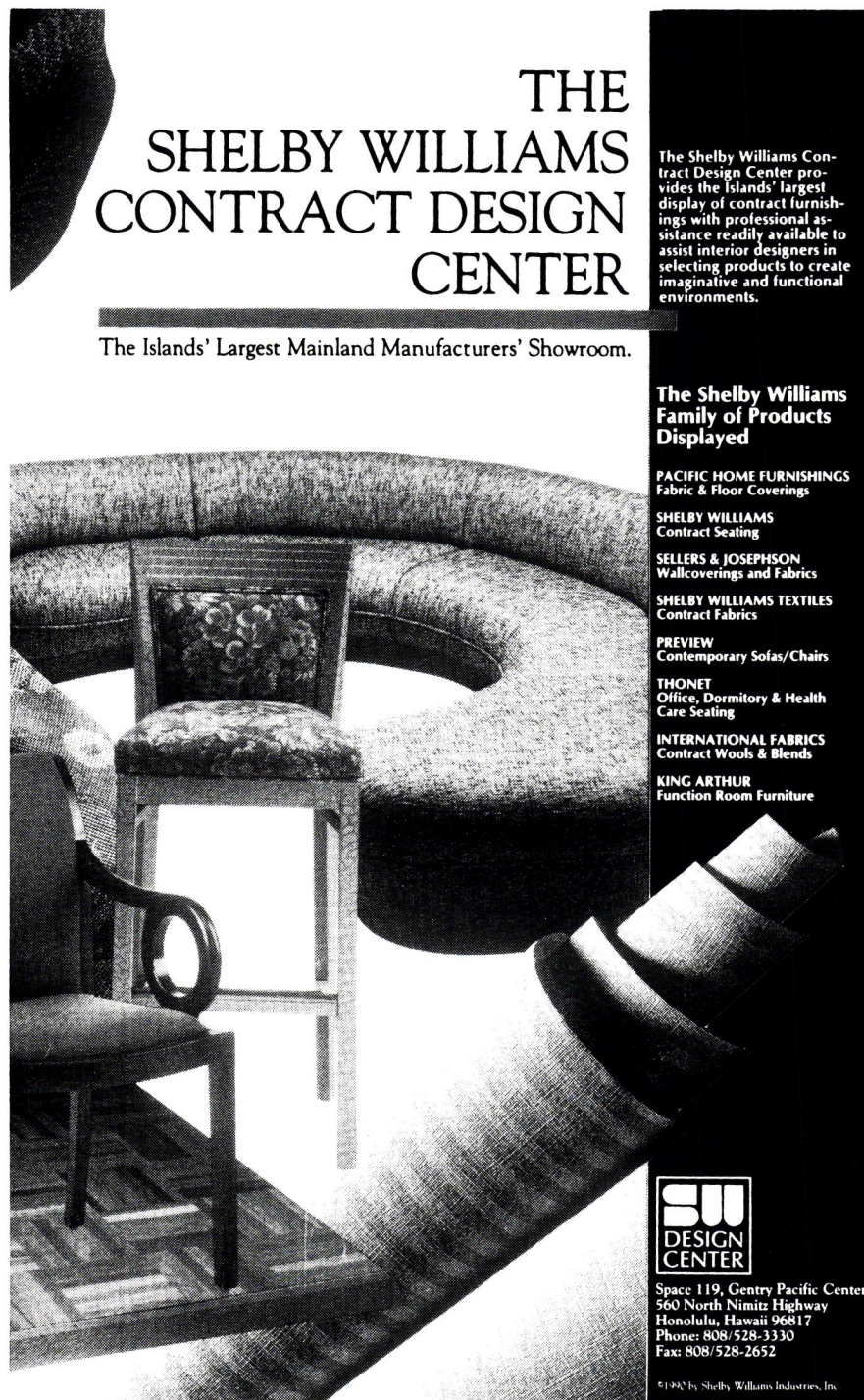
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*The Moana of the '90s is beautiful, functional and dignified, with an exterior as appropriate today as 89 years ago. Photo by Ken Whitcomb*



# A Refreshing Facelift Transforms the Maui Inter-Continental Wailea

by Robert M. Fox, AIA

**T**he development of Hawaii's visitor industry has occurred in various waves over the years. Perhaps the biggest impact was in Waikiki in the 1950s. In the 1960s and '70s, there was a major move toward spreading the visitor population to the outer islands in new resort destination areas on Kauai, Hawaii and Maui.

One such area is Wailea Resort on Maui, which was developed as a premier destination resort and

has maintained this high-quality image through careful management of growth.

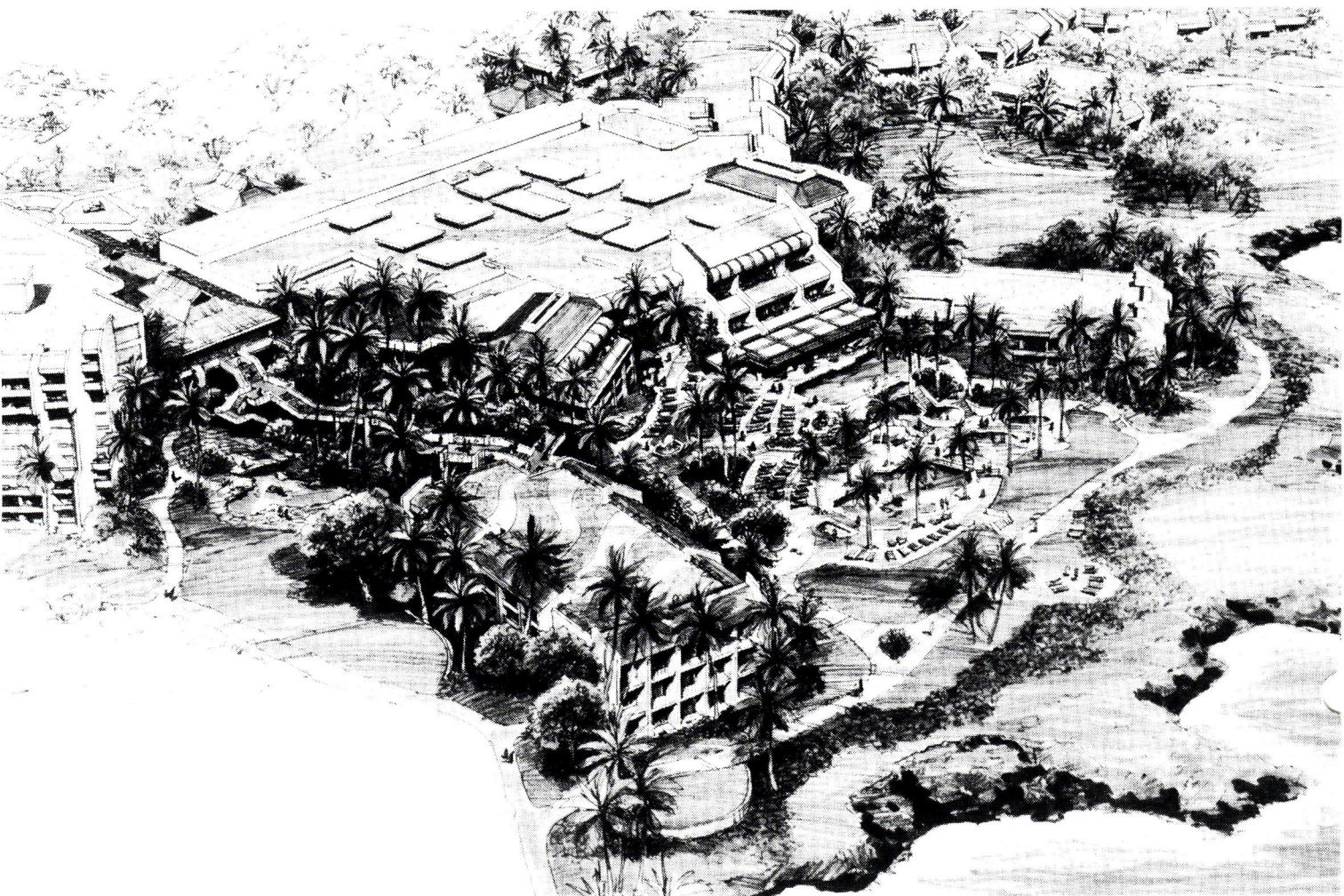
It is necessary to re-evaluate the original goals and objectives of any master plan and make revisions or additions in order to maintain quality while the resort facilities grow. Wailea Resort is now completing a major program to upgrade much of the infrastructure and circulation to keep pace with new developments. It also is expanding

existing facilities such as beach areas and the shopping village, and adding new hotels.

In conjunction with the growth of Wailea Resort through construction of new hotels, existing hotels are being renovated to keep pace with changing visitor requirements.

The Maui Inter-Continental Wailea was the first hotel built in Wailea Resort in 1976, and currently is undergoing a major renovation to upgrade existing

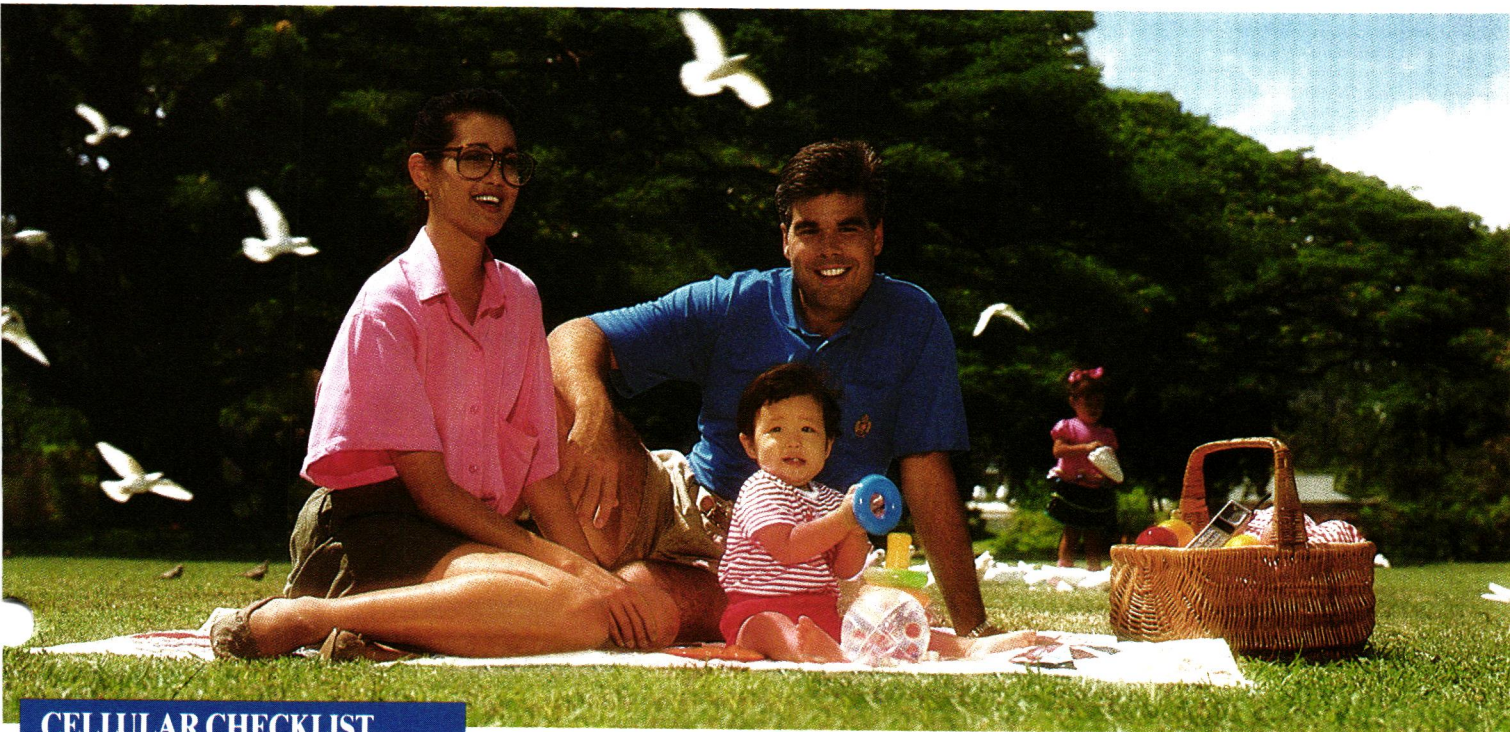
*The Maui Inter-Continental Wailea's updated image will include a new lobby roof, grand stair and expanded central pool area.*





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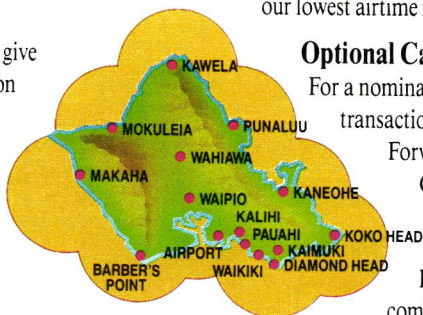
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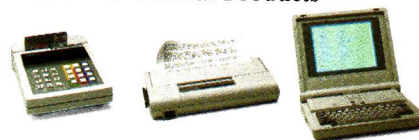
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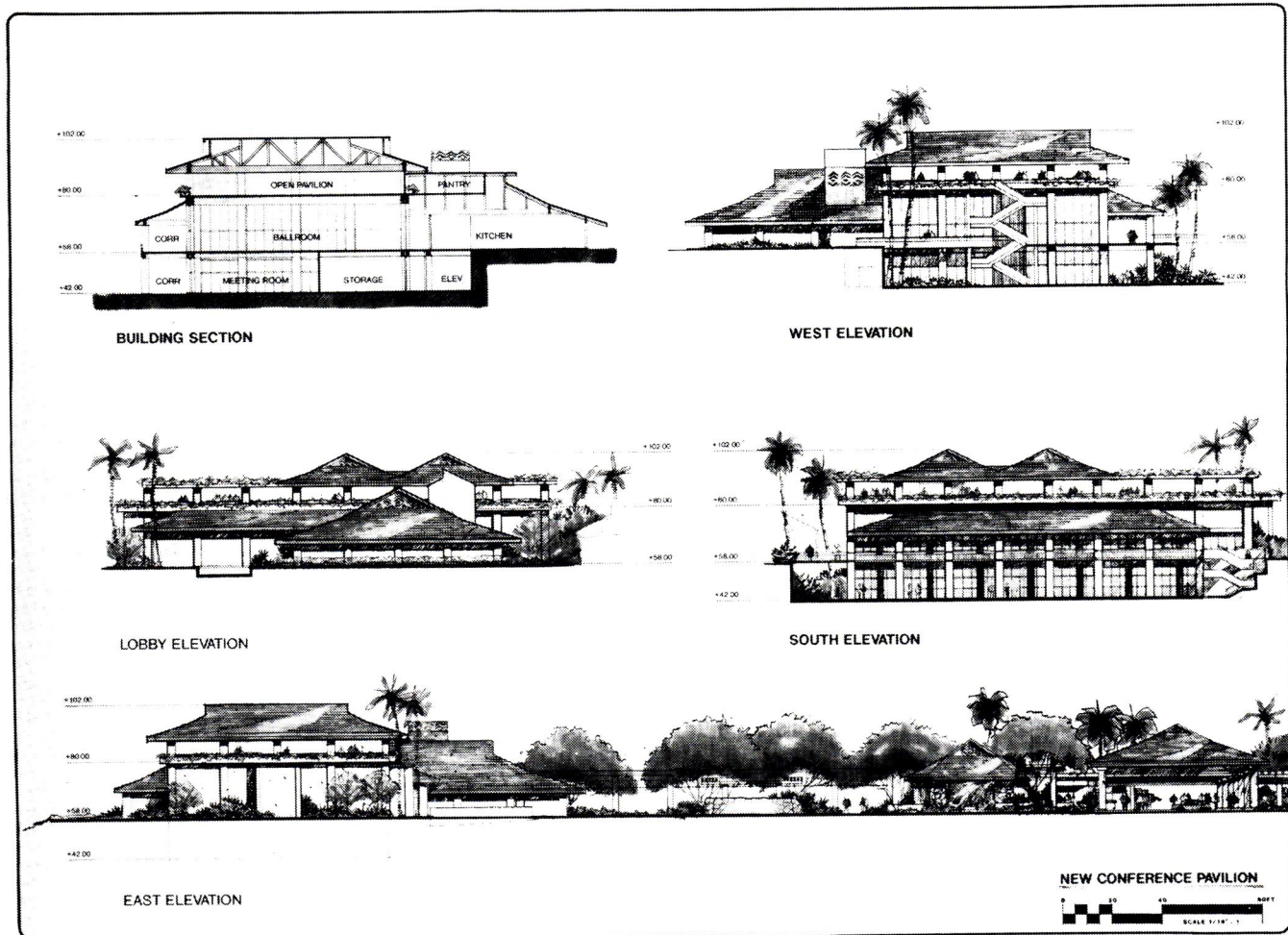
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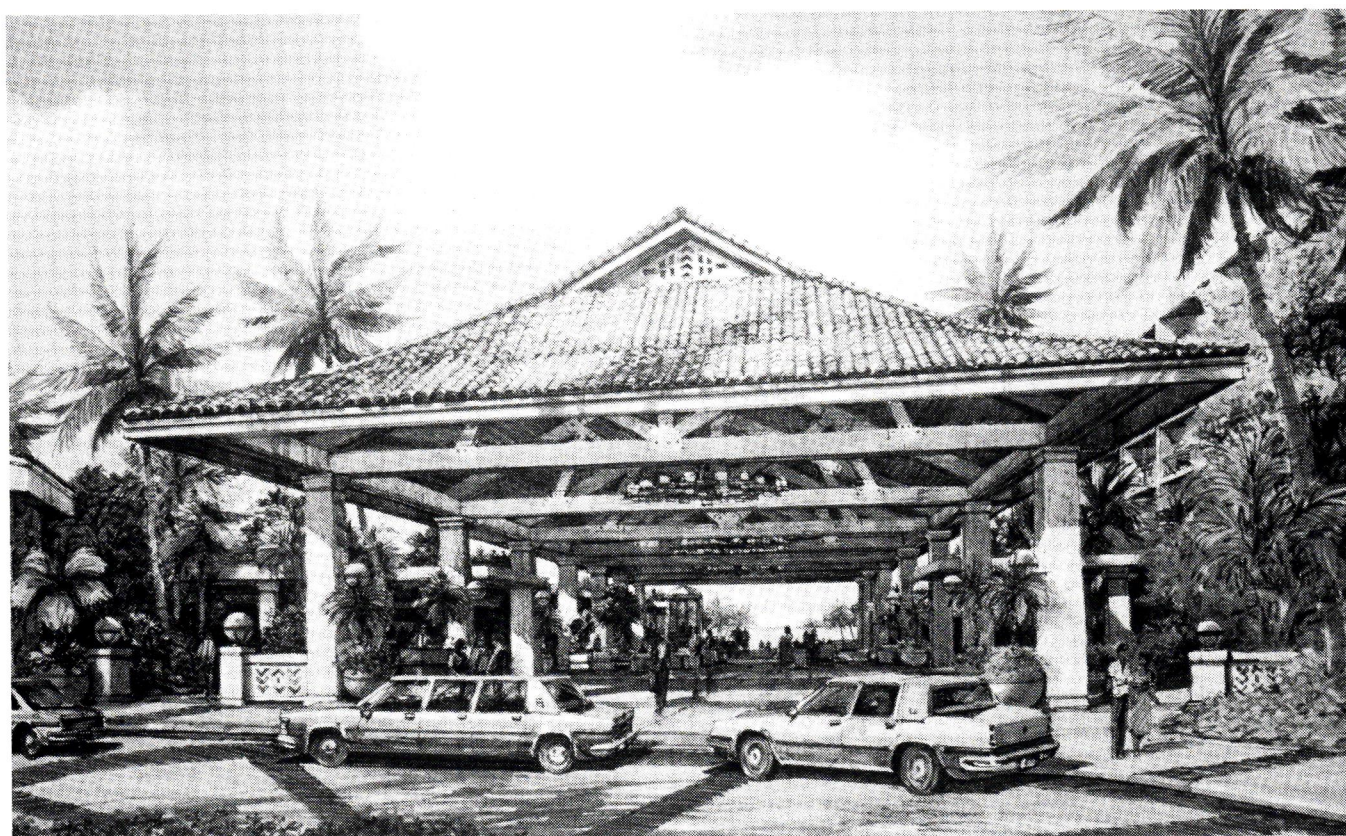
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*Above:* Architecture of the state-of-the-art conference pavilion is designed to match the renovated porte cochere. *Below:* The porte cochere offers visitors an ocean view from their point of arrival.





facilities and add new components to satisfy visitor comfort and needs for the 1990s and beyond. It is located on a pristine 23-acre oceanfront parcel.

The existing character of the building is outdated, and after 14 years needs a fresher image to maximize its potential as a premier Hawaiian oceanfront resort.

The new architectural character for the hotel will incorporate many of the design elements that are found in traditional classic buildings in Hawaii — the Honolulu Academy of Arts, C. Brewer Building, Alexander & Baldwin Headquarters and the Immigration Building. All of these incorporate design elements that make a strong statement about Hawaii and its tropical environment.

The new design elements will include utilizing the high-pitched "Dickey" Hawaiian hip roof, wide eave overhangs, plastered columns and walls, ventilation grille chevrons and deep-recessed windows to impart an understated elegance with tropical architecture.

The new *porte cochere* will focus on the ocean view at the first point of arrival. This will be accomplished by removing several existing structures and building a grand access stair directly to the oceanfront central pool.

The existing circulation system for both vehicular and pedestrian traffic will be revised to a more direct system with a clear, easily understood graphics program to assist the guests.

A new state-of-the-art conference facility will be built to accommodate a variety of conference and convention opportunities, with an added attraction of views of the ocean from the ballroom, meeting rooms and rooftop pavilion.

All existing food and beverage outlets will be upgraded to accommodate guests in a fresh,

aesthetically pleasing environment maximizing the indoor/outdoor feeling and taking advantage of the extensive ocean views.

Swimming pool recreation facilities will be expanded to provide more water sport activities including a children's slide, toddler bubblers, Jacuzzis, lap pools, fountains and expanded sunning and lounging areas.

The 23-acre hotel grounds will be enhanced by expanding the

existing lush landscape with additional planting and providing more open vistas toward the sea.

What had become a tired, outdated hotel will now be revitalized with a new, classic appearance of timeless tropical architecture, designed to fit comfortably into our Hawaiian environment. **HA**

*Robert Fox is president of Fox Hawaii Inc., a Hawaii-based architectural and planning firm.*

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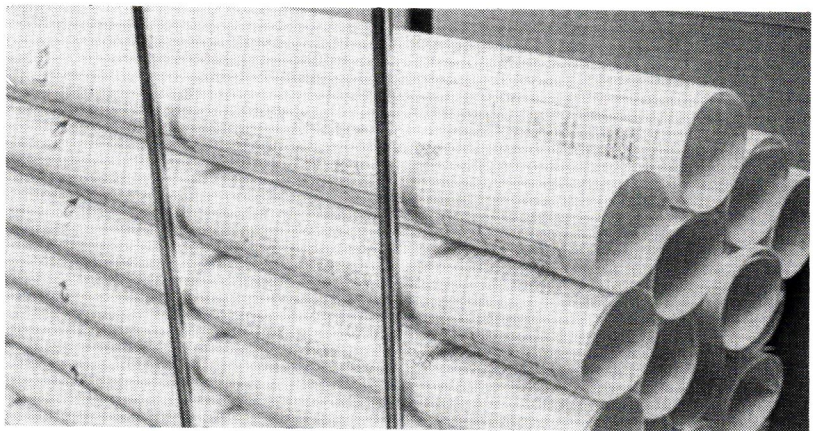
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# Resorting to The Great Outdoors

***Australia's Hyatt Regency Coolum combines architecture and the environment in a health resort unlike any other***

*by George S. Berean, AIA*

**T**he client, Dr. John Tickell, had a splendid 370-acre site north of Brisbane, in Queensland, Australia — a site encompassing lush rain forests and fronting almost a mile of Pacific Ocean beach. The backdrop to all this was Mount Coolum.

It is at this location that Hyatt International, with Bernd Chorenge president, wanted to develop a resort unlike any other resort in Australia, possibly unlike any other resort in the world.

The idea was to fashion a unique, decentralized village-like resort that would take full advantage of the outstanding environment and allow it, rather than the architecture, to be the star.

All of this would fit like a glove Tickell's overall concept to develop an international resort dedicated to executive health management.

Tickell and Hyatt International envisioned the project as superior in quality and decidedly understated, a place where executives and their families could focus on quiet and creative pursuits — particularly health management.

Wimberly Allison Tong & Goo, as design consultants, worked within these guidelines to design a Queensland-inspired architecture meant to complement, not compete with, Mount Coolum, the lush rain forest, the coastal marsh and the dunes of Yaroomba Beach.

The goal was to have the

architecture speak softly, allowing the environment to sing.

From a design standpoint,

probably the most unique thing about the project is its decentralized plan. The village



*The porte cochere of the Hyatt Regency Coolum reflects the client's wish for an understated environment where executives and their families could concentrate on quiet and creative pursuits.*



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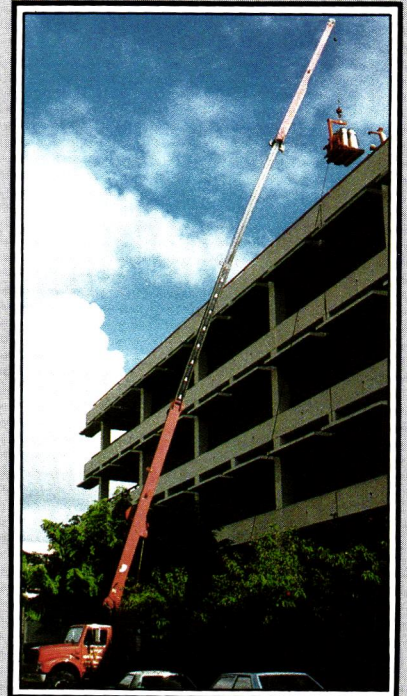
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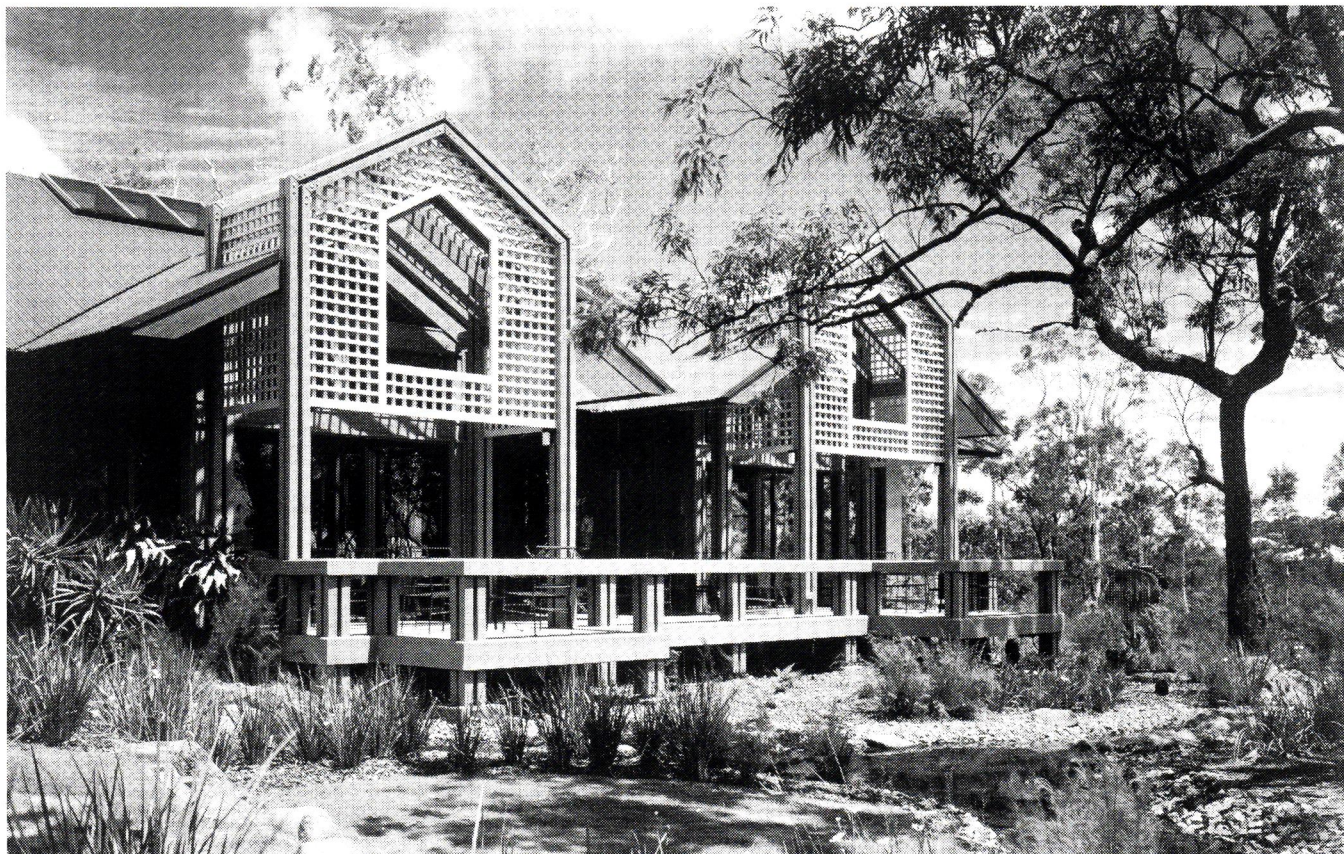
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concept places numerous restaurants, bars, lounges and entertainment areas around a village square and throughout the grounds, where accommodations are grouped in units.

There are three "clubs" — the Presidents Club, consisting of 150 two-bedroom villas, tennis courts, and a golf course; the Ambassadors Club, with six three-bedroom residences and 18 two-bedroom villas; and the Regency Club, composed of 156 hotel-style suites with living area, bedroom area and bath.

Most hotels and resorts have centralized back-of-the-house food and beverage facilities clustered around a main kitchen from which outlets are served.

The village concept requires a different kind of plan. The solution here was to contain supplies and waste, much the same as the airline industry does. A single commissary—operating somewhat like flight kitchens—serves the decentralized food operations.

Coolum's "corridors," linking the suites, villas and clubhouses, are paths. Guests are encouraged to walk or cycle from place to place rather than resorting to carts.

Coolum's dedication to lifestyle management is serious—but not too serious. Physicians are on hand to assess personal fitness levels, devise health programs and work on lifestyle habits to suit specific needs. Specialized medical consultants focusing on health and vitality guide guests in a subtle process designed to help them fully appreciate the basic pleasures of life. Tickell and Hyatt realize that, health notwithstanding, pleasure is still paramount at a resort. **HA**

*George Berean is a vice president of Wimberly Allison Tong & Goo, a 240-member architectural and planning firm with a global practice specializing in hotels and resorts.*



Kim Giovannella  
Copy Technician

## *Advice from Kim...*

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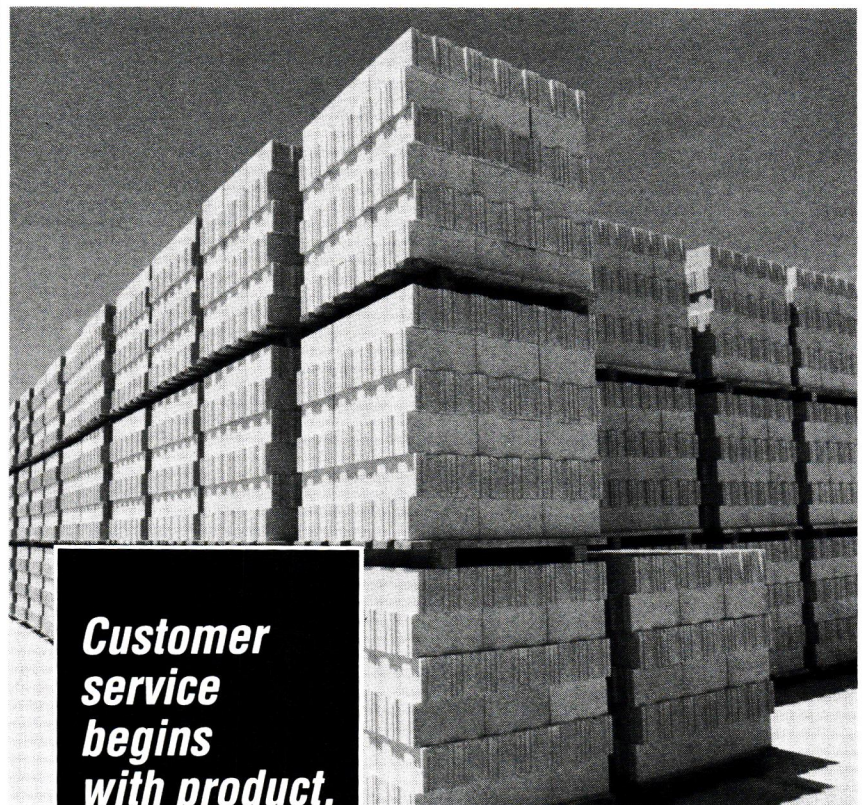


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# A Study in Regional Architecture

by Francis Oda, AIA

There was a time less than a decade ago when the op-ed pages of Hawaii's dailies were filled with letters decrying the "concrete jungle" qualities of Waikiki and the sterile, faceless "un-Hawaiian" character of most of our modern buildings.

The community seemed to be demanding buildings that reflected the unique cultural and environmental characteristics of Hawaii; an architecture that felt "Hawaiian."

The response from the

architectural profession, trained in the tradition of Bauhaus and Modernism, was that one could not do grass shacks in concrete. No architect worth his or her salt wanted to re-create Disneyland.

At that time, after some internal debate, Group 70 Limited committed to finding a Hawaiian architectural vocabulary for modern buildings. We looked beyond native Hawaiian architecture to the next major influence in the islands: the missionaries.

Along with their faith, these New Englanders brought their clothes, cultural habits and architecture. As evidenced by the mission houses at Kawaihau Church, the classic salt-box style of New England, with its clipped eaves, small windows and little porches, was ill-fitted to Hawaii's subtropical climate.

Over time, this architecture was adapted to the rain of Manoa and Nuuanu, the reliable trades, and indoor-outdoor living by evolving broad overhanging roofs, large picture windows and deep, covered lanais.

Victorian, Queen Anne and Greek-Revival details subsequently were blended into the larger homes built in this domestic style, which also spawned the humbler expressions of plantation architecture. Lanai's Lodge at Koele comes from this rich tradition.

During the earlier part of this century, Mediterranean architecture came to Hawaii. A warm-weather architecture of courts, arcades and barrel-tiled roofs, this way of building was well-suited to the islands. In addition to domestic applications, the Mediterranean style gained favor in public buildings such as Honolulu Hale and McKinley High School.

In Hawaii, unique cultural factors began to influence the style. The first wave of workers leaving the plantations were the Chinese, who established neighborhoods such as Damon Tract, with bungalow houses



*Lanai's Manele Bay Hotel second story floors are covered by deeply overhanging Hawaiian roofs, and each room features an ocean view.*



In finding a Hawaiian architectural vocabulary for modern buildings, Group 70 looked beyond native Hawaiian architecture to the next major influence on the islands: the missionaries, who along with their faith brought clothes, culture and architecture.



*A reservoir restored during construction reflects the turreted copper roofs of the Lodge at Koele and the conical tops of the Cooke Island pines.*

sporting upturned roofs and geometrically detailed doorways and windows.

Institutional buildings such as the First Chinese Church further announced the establishment of the Chinese middle class, with dramatic sloping roof forms. These roofs were the progenitors of the "double-pitched Hawaiian roof," which characterized the

work of C.W. Dickey. The Japanese soon followed with similarly distinctive domestic architectural characteristics.

It was Dickey and a handful of talented architects in the early 1900s who defined a style that blended Mediterranean, Oriental and native Hawaiian forms into a cohesive vocabulary, which eloquently expressed the state's

multicultural society.

The Kamehameha School for Girls complex by Dickey employs a Mediterranean plan and walls combined with Oriental tile roofs shaped with the characteristic "double-pitch" (actually a triple-pitch) handrail. Punctured wall details exhibit abstracted floral motifs and *kapa*-like chevron patterns of the Hawaiians. It is



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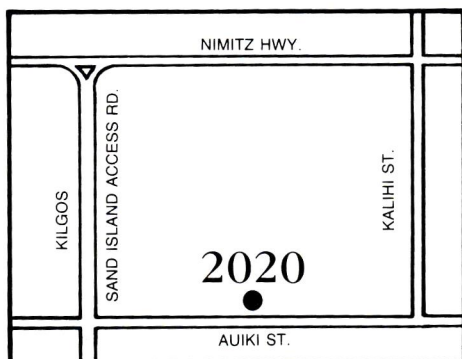
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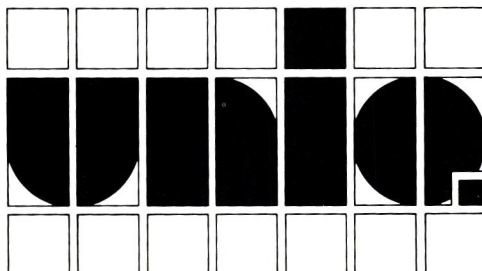


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from this tradition that Lanai's Manele Bay Hotel is derived.

In 1986, Oceanic Properties, Inc., a subsidiary of Castle & Cooke, conducted a competition for a hotel at Manele Bay on Lanai. Group 70, applying a "kamaaina" architectural focus, won the competition with its designs of Manele Bay Hotel.

Lessons learned from studying Hawaii's architectural tradition led to a low-rise solution gathered around landscaped courts. Each court is designed to represent a culture in the *kamaaina* blend; thus we have Hawaiian, Chinese, Japanese and cosmopolitan courts.

Rooms are organized in villas surrounding these courts, characteristically defined by lower floors formed of arched arcades and second floors covered by deeply overhung Hawaiian roofs. Villa courts are organized around parlors where continental breakfasts are served at the edge of ponds within the court gardens.

The buildings cascade down the slope of the hill overlooking the bay with its beautiful crescent beach; each room with an ocean view. A lobby with restaurants, public spaces and several grand suites is situated amid the com-

plex, with commanding views of the bay.

The Lodge at Koele, on the other hand, takes its inspiration from the first home built on the island, the Bloomfield-Brown house. Only a long stone's throw from the lodge, this was the

---

## Lanai's Lodge at Koele takes its inspiration from the first home built on the island, the Bloomfield-Brown house.

---

house of the first manager of the pineapple plantation. The young Yale graduate worked with a group of Japanese carpenters (neither apparently spoke the other's language) and created a New England house adapted to Hawaii with touches of oriental detailing. This *hapa*-New England style is superbly suited to the cool, wooded area of Koele, which is adjacent to Lanai City at an

elevation of 2,000 feet.

The lodge is located at the end of an alley of 60-foot Cooke Island pines planted decades ago. A stand of jacaranda trees, a major banyan and the largest Cooke pine on Lanai grace the front of the hotel.

The Lodge's Great Hall, flanked by an octagonal library, dining, music and trophy rooms, and the library, overlook gardens rising to the base of wooded hills. The still waters of a reservoir restored during construction reflect the turreted copper roofs of the hotel and the conical tops of the Cooke Island pines. Guest rooms are designed as residential bedrooms with window seats and, in several suites, fireplaces.

The Lodge at Koele and the Manele Bay Hotel are regional Hawaiian architectural expressions intended not only to please guests but also to blend into the physical and cultural characteristics of Lanai. **HA**

*Francis S. Oda is chairman and design principal of Group 70 Limited, a firm whose projects include resort and master planning work in Hawaii, Tahiti, Australia, Indonesia, Japan and other Pacific nations.*



*Well-suited to its location among the cool woods and high elevation of Lanai City, the Lodge at Koele features New England styles adapted to Hawaii with touches of oriental detailing.*



# Forecasting the Decade Ahead

*Courtesy of Bank of Hawaii*

A poll of 160 members of Hawaii's business community reveals that they consider some economists' views of the future too pessimistic. The following article reviews the business group's forecast for 1999 and compares it with the economic forecast presented by David Ramsour, senior vice president and chief economist of Bank of Hawaii.

Indicative of the group's attitude about most of the economic indicators was its expectation that the state's

(In millions of 1989 dollars unless otherwise noted)	Bankoh Forecast 1989-99			Group Forecast 1989-99	
	1989	1999	Average Annual % Change	1999	Average Annual % Change
Resident Population (persons)	1,114,673	1,300,000	1.5	1,345,517	1.9
Gross State Product	23,746	32,000	3.0	33,174	3.4
Total Personal Income	20,239	27,300	3.0	28,826	3.6
Per Capita Personal Income (1989\$)	18,177	21,000	1.5	22,158	2.0
Honolulu Consumer Prices (1982-84=100)	127.8	189.2	4.0	198.4	4.5
Total Visitor Arrivals (thousands)	6,635	10,000	4.2	10,303	4.5
Westbound Arrivals (thousands)	4,691	6,800	3.8	6,746	3.7
Eastbound Arrivals (thousands)	1,943	3,200	5.0	3,351	5.6
Total Visitor Expenditures	9,614	13,500	3.5	14,231	4.0
Average Room Rates (1989\$)	\$95.00	\$95.00	0.0	\$118.10	2.2
Manufacturing	2,400	2,400	0.0	2,449	0.2
Sugar (including electricity, molasses)	340	150	-8.0	681	-7.2
Pineapple (processed)	201	200	0.0	225	-1.1
Petroleum	1,192	1,300	0.9	1,330	1.1
Diversified Manufacturing	667	750	1.2	988	1.4
Diversified Agriculture	275	340	2.1	339	2.1
Crops	185	250	3.1	244	2.8
Livestock	90	90	0.0	91	-0.1
Fresh Pineapple	58	75	2.5	72	2.1
Defense	2,389	2,600	0.9	2,536	0.6
Construction Completed	3,161	3,161	0.0	3,492	1.0

The first 4 columns in the table were provided by Chief Economist David Ramsour to the economic outlook conference. Columns 5 and 6 give the averages of 160 guest forecasts. *Courtesy of Bank of Hawaii*

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population would grow faster in the next 10 years than it has over the past 10. In contrast to the 17 percent population increase in Hawaii since 1979, survey respondents, on average, expect a 22 percent increase in the next decade — a dramatic shift in view of the fact that housing is now scarcer than it has been during any time in the past decade.

This expectation implies more rapid construction of housing than occurred in the 1980s, when 70,000 new units were added to the state's inventory. As many as 90,000 housing units would have to be constructed in the next 10 years to accommodate such population growth. However, this accelerated rate of housing construction would not alleviate the shortfall in housing that occurred in the 1980s.

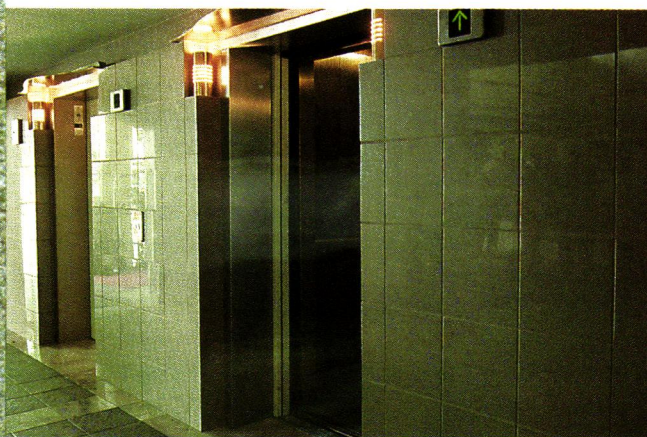
In line with the business group's implicit expectation of greater housing construction is its outlook for higher levels of all construction activity in 1999.

Ramsour's economic forecast projects no real increase in construction output over the \$3.1 billion that is presently being put into place in Hawaii. The inflated 1999 dollar value of such construction would reach about \$4.5 billion, but real volume in output would not be above present levels. The poll, in contrast, pointed to a 15 percent increase in construction, near \$3.5 billion; or about \$5 billion when inflation is added to the figure.

Recent increases in the willingness of local authorities to permit conversion of land to residential use may allow for a major housing increase. However, among other things this increased rate of housing construction would require more labor — either a sizable shift away from commercial and government construction to residential construction or a greater import of labor, neither of which seems feasible for several years. **HA**

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# Moana Restoration Lauded in Engineering Excellence Competition

Six consulting engineering firms took home awards recently in the annual engineering competition sponsored by the Consulting Engineers Council of Hawaii. Ted Garduque, AIA, president of the Honolulu Chapter/AIA, served as head judge.

"Our firms submitted some outstanding projects this year," said Council President Edward Cambridge of Leo A. Daly, "and we will be very proud to send our winners on to the national competition to be held this spring in Washington, D.C."

Winning the 1990 Grand Conceptor Award was the

structural consulting firm of Martin & Bravo, Inc., for historic rehabilitation of the Moana Hotel on Waikiki Beach. The original wooden framing of the landmark hotel, first constructed in 1901, was structurally strengthened in place through unique applications of common construction materials. Existing major timber girders and columns in the elegant and highly-detailed lobby also were strengthened with specially-designed and custom-fabricated structural steel sections.

Guestrooms above the lobby level received new plywood sheathing with unique sheet

metal reinforcement to strengthen the building against hurricane and earthquake-induced loads.

The design was by Virginia D. Murison of Chapman, Desai, Sakata, Inc., Joint Venture Architects. The owner is KYO-YA Co., Ltd.

1990 Excellence Awards were presented to two firms. Frederick H. Kohloss & Assoc., Inc., consulting mechanical engineers, earned the award for the combining chilled water plants for Oceanic Properties, Inc.

The project is expected to significantly reduce energy consumption in the Cannery



Surrounding the display panel of the award-winning Moana Hotel are (l-r) Ken Whitcomb, AIA; Brian Ide, Professional Engineer (P.E.); John Bravo, P.E.; Carol Sakata, 1989 HS/AIA president; and Virginia Murison, AIA.



Square development and adjacent offices. An in-depth study and unique design by the firm harnessed existing equipment in a new configuration, avoiding the need to purchase additional chillers for the newly-air-conditioned space.

The second Excellence Award went to CW Associates dba Geolabs Hawaii for the slope stabilization trench drain design for the maintenance hangar facility at Cubi Point Naval Air Station at Subic Bay in the Philippines.

The new design utilizes trench drains set as deep as 20 feet below finished grade, radically deeper than the 2- to 3-foot civil engineering design standard. Owner of the project is the Department of the Navy, Pacific Division, Naval Facilities Engineering Command. The client was Ralph M. Parsons Company.

Three firms won 1990 Honor Awards. Belt Collins & Associates' beach development at Mauna Lani on the Big Island created a beach and safe swimming area at Makaiwa Bay. The 400-foot wide, white sand beach replaces what was previously a rocky shoreline with only a small "pocket" beach.

The project involved excavating the rocky shoreline, grading the ocean basement to the proper slope and importing 4,300 cubic yards of sand.

GMP Associates, Inc. designed the Gayang Water Treatment Plant for the city of Inchon, Korea. The plan uses oxygenation and activated carbon filtration to remove organic contaminants from the raw water supply provided by the Han River. Technology developed by Wagdy Guirguis of GMP was applied to allow utilization of the heavily polluted river, which is the source of water to a city of over 1 million people.

The third Honor Award was given to Helber, Hastert &

Kimura, Planners & R.M. Towill Corporation, A Joint Venture, for The Honolulu Waterfront Master Plan developed for the Office of State Planning. The study area of approximately 1,550 acres was spread over a shoreline more than six miles long, from the Ala Wai Canal to the Honolulu International Airport.

Coming years will bring

significant changes to the waterfront, including development and relocation of the Aloha Tower Complex, parks, foreign trade zone, interisland barge service, commercial facilities, harbor, bypass highway/tunnel and other complex alterations for a total of almost \$2 billion of public and private development projects. HA

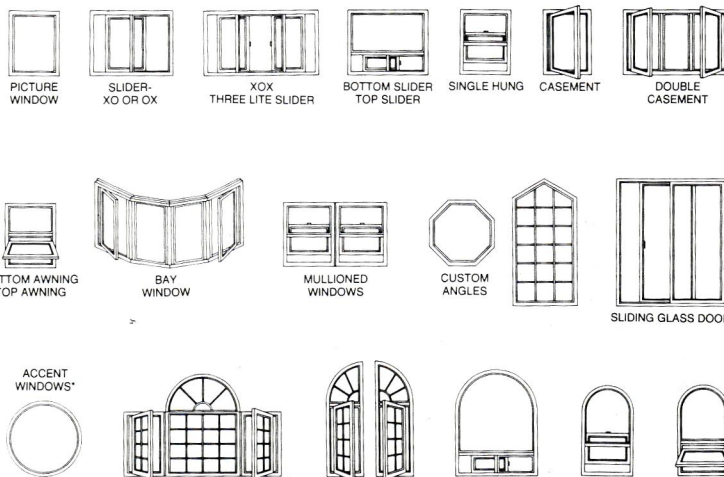
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# Advertising Doesn't Tarnish Architects' Image But Proper Use Is Still Unclear, Survey Shows

**A**rchitects, engineers, and other design professionals no longer appear to be wary of advertising's effect on the reputation of their firms, according to a recent survey of the country's largest design firms.

However, the survey also showed that uncertainty remains about whether advertising can be a successful communications option in the design industry. Public relations executive Joan Capelin discussed these findings and others at Build Boston '89, the nation's largest regional design and construction trade show.

The research — conducted by Capelin Communications, a New York City public relations firm specializing in design professions and their related industries — was undertaken at the request of Richard Fitzgerald, executive director of the Boston Society of Architects.

Fitzgerald wanted to know what has happened in the decade since the U.S. Supreme Court in its landmark *Bates v. Arizona* decision forever changed the way professional service firms would operate. The Supreme Court ruled that associations could not restrict their professional service

members from advertising; otherwise, they would be in restraint of trade.

Capelin's firm sampled the nation's 200 largest architecture and engineering firms, as determined by *Building Design and Construction* magazine. Although 71 percent of the respondents advertised, more than one-third weren't sure if their efforts were successful, Capelin said.

"Advertising still seems to be a tactical solution, a tentative experiment or repayment of some IOU, rather than part of an overall strategic approach to a design firm's visibility," observed

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Capelin. "The starter's gun has gone off, but the runners — the design firms — still don't know which way to go."

Other major survey results are as follows.

- Of the 53 firms that responded, 94 percent claimed to have a marketing plan, and half of these firms said these plans included advertising.

- Seventy-one percent of the firms responding reported an advertising budget of \$25,000 or less; only 21 percent reported a higher allocation; the rest could not answer the question.

- "Name recognition" and "getting new clients" were the overwhelming measures of advertising success.

- Of the firms that had advertised, 47 percent judged their efforts successful; 13 percent did not; and 40 percent "didn't know" or did not respond to the question.

- Those firms that reported their advertising as unsuccessful cited two dominant reasons: no proof that the ads (mainly print) affected name recognition; and admission that their advertising was too infrequent to have impact.

Capelin targeted small budgets, lack of strategy and a dearth of creativity as the three key obstacles that have limited advertising effectiveness.

"A \$25,000 budget is a low investment in advertising," Capelin said. "The only way to register good, measurable results is to advertise often, consistently and selectively."

Noting that some might find it odd for a public relations professional to speak on advertising, Capelin observed that most advertising agencies, who make their money from ad placement commissions, won't touch such low-return work. "This may explain why much design firm advertising stays in-house and is often below

competitive standards," she added.

Visibility can be achieved in dozens of ways, of which advertising is only one, Capelin said. "We've done our share of ads in the last 10 years, but clients still prefer publicity along with a steady flow of articles and appearances or events to keep themselves before the public's eye."

"In fact, it seems to me from the survey results that advertising is considered more of a public relations technique," she said. "At the very least, in order to make sound marketing decisions, design firms should decide beforehand what levels of visibility, budget and risk are appropriate — and weigh them against what they hope to accomplish." HA





# Queen Street Building Renamed Media Five Plaza

The Queen Street Building, located at 345 Queen St., was recently renamed Media Five Plaza.

Media Five was involved in the project as the building architect, space planner and interior designer, and was one of the development partners. The nine-story structure, built in 1975, was

selected for the Hawaii Society/American Institute of Architects' 1976 Awards Exhibit.

After a renovation cost of approximately \$1.2 million, Media Five now occupies the top two floors and more than a third of the building's 66,380 square feet.

Due to the firm's expansion and installation of a computer

network, the former office space on the second, third and fourth floors was inadequate to service the increasing staff level and work load.

Media Five also is responsible for renovation of the building lobby, elevator corridors and entrance plaza, scheduled to be completed in May 1990. **HA**

## Architectural Diagnostics Gains New Partner

Jim Reinhardt, AIA, announces the appointment of **Phil Haisley Jr.**, AIA, as his new partner in Architectural Diagnostics, Ltd., the firm Reinhardt formed at the first of this year.

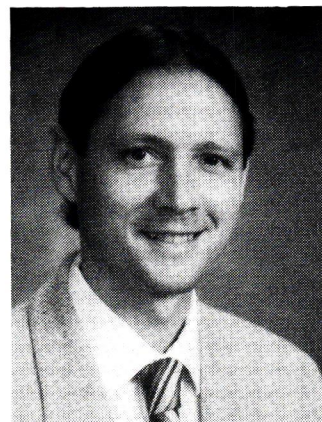
Reinhardt and Haisley were part of TRB Hawaii, Ltd., Architects and Environmental Consultants. Cliff Terry, AIA, remains as principal of TRB Architects, Ltd.

A graduate of the University of Colorado and the University of

Hawaii School of Architecture, Haisley joined the parent firm in 1983.

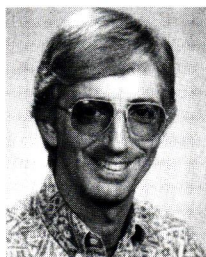
He has written and developed a computer program for the calculation of sun angles and required overhangs.

Architectural Diagnostics, Ltd. specializes in solving construction-related problems in buildings and architectural consulting, with emphasis on legal and building technology issues. **HA**



*Phil Haisley Jr.*

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## AM Partners Wins Renaissance '89 Competition

AM Partners, Inc., a 40-member Honolulu design firm, was one of five Grand Award winners in the recent Renaissance '89 competition, sponsored annually by the National Association of Home Builders (NAHB) Remodelers Council and *Remodeling* magazine.

Among the principal criteria for judgment was the display of exceptional creativity, quality and appropriateness.

AM Partners' entry, Danelle Christie's at the Ramada Renaissance American Hotel, was selected from a field of over 200 entries nationwide.

Judges praised its "very, very creative design," adding that "the project goes beyond having a good floor plan; it has a good concept." Architects for the project were Charles Lau, AIA, and Justin Eder. **HA**

## Chaminade Design Department Sponsors Student Works Exhibit

The Department of Interior Design at Chaminade University of Honolulu will hold its first Exposition of Student Works April 12 from 5:30 to 7:30 p.m. at Eiben Hall, Croarkin Theater.

The event offers an opportunity for the design community to meet with design students and preview selected works. **HA**



# Aloha Tower Photo Captions Switched in February HA

Photo captions on pages 7 and 9 of the February issue of *Hawaii Architect* on the Aloha Tower competition were switched.

Additionally, credit for the sports forum proposal was incorrectly given to The Myers Corporation. Hemmeter-Tokyo Waterfront Joint Venture prepared the proposal for a

20,000-seat sports forum, flanked by an office on one side and condominium on the other, and, behind that, a cultural center housing an expansion for the children's museum, Omnimax and Imax theaters, exploratorium and maritime museum. *Hawaii Architect* regrets the errors.

## Media Five Incorrectly Credited

The February 1990 issue of *Hawaii Architect* magazine incorrectly credited Media Five Limited as the architect for the Merchant Square Tower. The developer of the project, Transpacific Development Company (TDC), used the design concept submitted by the architectural firm Hellmuth, Obata, Kassabaum (HOK). Media Five's responsibility with the project was that of design consultant.



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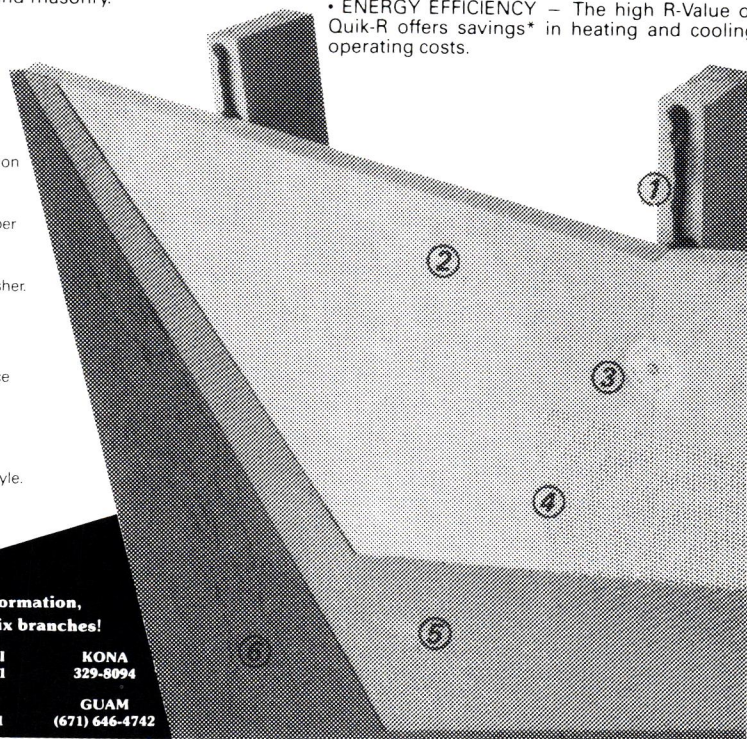
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## Question the Unlicensed Architect

Dear Editor:

Much has been published about the risks involved with having an unlicensed contractor work on a construction project, but little if anything has been written about a related, but potentially more serious problem — working with an unlicensed architect.

My firm has been involved recently in solving problems for several widely-publicized projects which were designed by unlicensed people. The designers purchased the services of licensed professionals to affix their license stamps to the drawings, thus circumventing building department regulations that require the drawings be prepared by a licensed practitioner or done under his supervision.

In both of these cases, major errors were committed in the designs and are now causing great difficulties to the owners, not to mention the adverse publicity they generated and large sums of money needed to remedy them; probably many times the fees paid to the designers.

The lessons from these experiences should be heeded by

anyone considering construction of commercial or substantial residential projects. When talking with a designer, ask whether he is, in fact, licensed to practice architecture in the state of Hawaii. Anyone whose license is current should be able to produce a current registration card and should not resent the inquiry.

If the designer is not licensed, ask whether he is prepared to stand behind the quality of his work, and with what resources. Is there a professional liability insurance (errors and omissions) policy available, and what are the limits of coverage?

Who will actually affix his stamp to the drawings, and what are his professional qualifications? Will that person be actively involved in the design of the project or will he merely sell his stamp for a fee per drawing sheet? What responsibility will that person assume for the work and what financial resources will he bring to bear on a problem, should one occur.

Ask what level of fees the designer intends to charge. If there is no legitimate firm behind the designer, ask what costs his

fees cover, in addition to his salary. How much of his fees will he pay to obtain the license stamp? Do his fees cover training for staff or the myriad of benefits one must pay them? Is he investing in tools with which to increase his efficiency? If not, why pay fees which in many cases equal those charged by legitimate firms who incur these costs on behalf of their clients?

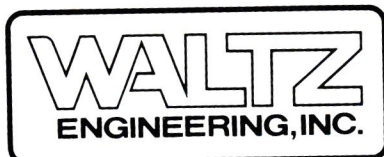
Finally, one should ask why the designer is not licensed in the first place. Has he attempted to pass the license exam but been unable to? To attain an architecture license requires a degree from an accredited school, several years of practice under a licensed architect and passing an arduous, four-day exam that covers every aspect of the practice. A designer unable or unwilling to obtain his license should give one doubts about the quality of work he will produce and the level of professionalism with which he will provide his services.

Cliff Terry, AIA  
Principal  
TRB/Architects, Ltd.

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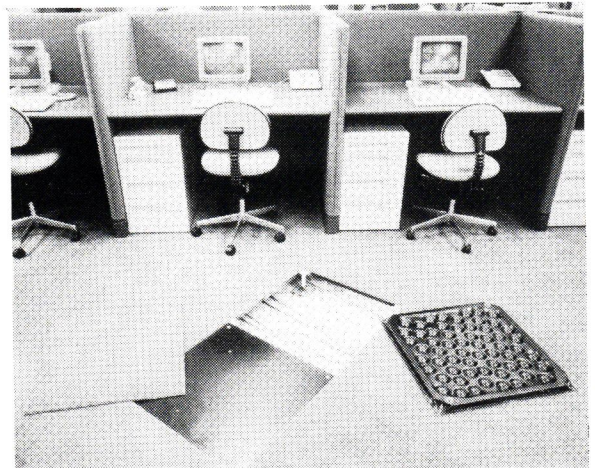
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# Honolulu, Maui Chapters Introduce Newest Recruits

The Honolulu Chapter/AIA welcomes three new members.

**Paul P. Chorney**, with Group 70 Limited, is a recent transfer from the New York Chapter/AIA. He holds a bachelor's and master's degree in architecture from Columbia University. Married, with a 6-year-old son, Chorney enjoys reading, walking and swimming, and is a film buff.

**Steven Fassett**, a graduate of the University of Arizona, enjoys surfing, skiing and spending time with his wife and 2-year-old son. He is self-employed.



Paul P. Chorney

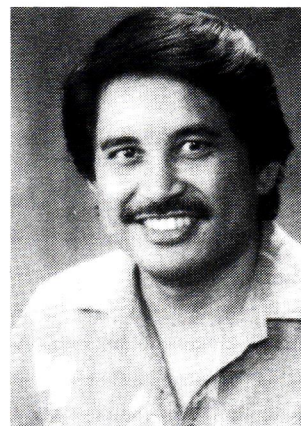
An alumni of the University of Hawaii with a degree in environmental design, **Stanford C. Knowles** is employed by Kober/Hanssen, Wyse, Mitchell Architects. His free time is spent surfing, swimming, hunting, fishing and playing golf. Knowles is married with two children.

The Honolulu Chapter also recently inducted several associate members.

**Bernie Bantilan**, employed by Gima, Yoshimori & Associates, Inc., earned his degree from Maui Community College. Married with two children, he includes fishing, snorkeling and bowling among his pasttimes.

A member of the Interior Business Designers (IBD), **Michele Phillips** is employed by Leo A. Daly. A graduate of California State University at Long Beach, her hobbies include jazz dancing, landscaping, watercolor paintings and swimming.

**Andrew Robert Nyerges**, employed by Brooks Australia, holds a bachelor of architecture



Bernie Bantilan



Michele Phillips

degree from Queensland University of Technology, formerly Queensland Institute of Technology. He received the James Hardie Award for Architecture in 1984 and the Royal Australian Institute of Architects QIA Medallion in 1986. Nyerges also is a member



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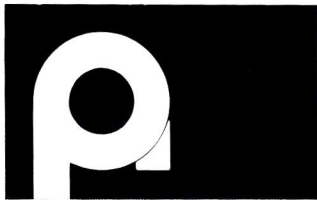
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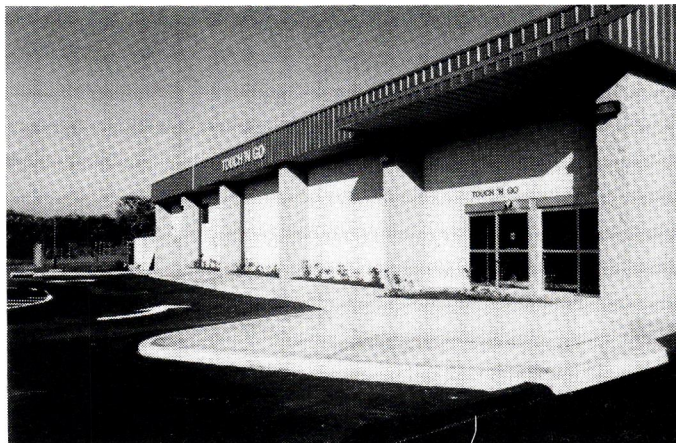
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of the Royal Australian Institute of Architects and the Royal Institute of British Architects. His hobbies include fishing, golf and sailing.

**Richard Wayne Mehrmann** and **Joseph Wasco III** join the Honolulu Chapter/AIA as professional affiliates.

An Arizona State University graduate, Mehrmann owns Insight Audio-Video. His interests include contemporary art and collecting books, and he describes himself as an "audiophile."

Wasco, a journeyman carpentry graduate, spent 20 years with the carpenter's union as foreman, shop steward, treasurer and North Shore representative before opening his own business, Wasco Builders. He is married with a 3-year-old daughter and enjoys sky diving.

The Maui Chapter has added two new members and one associate member to its roster.

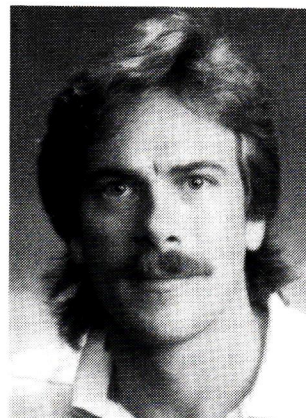
Employed by Reicke Sunnland Kono Architects Ltd., **Brian G. Boelter** holds a bachelor of architecture degree from North Dakota State University. He served in the Peace Corps in Micronesia from 1978-80, and worked on Guam before moving to Maui in 1986. Boelter is married and enjoys wave sailing and competitive slalom windsurfing.

**Fred W. Loesberg** is an associate with Maui Architectural Group. He earned a bachelor's degree from the University of New Hampshire, is married and lists wind surfing as a hobby.

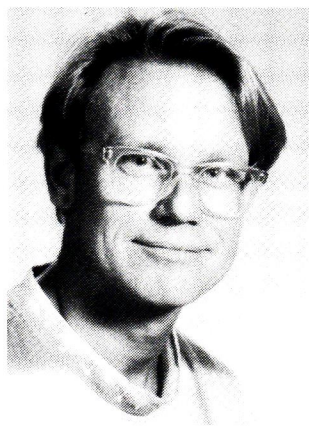
The newest associate member to join the Maui Chapter is **Matthew J. Kovatovich**, with Riecke Sunnland Kono Architects Ltd. He holds a bachelor's degree in interior architecture from Kansas State University and attended Arkitekttskolen & Aarhus in Aarhus, Denmark. Married, he enjoys painting, lithography, hiking, golf and biking. **HA**



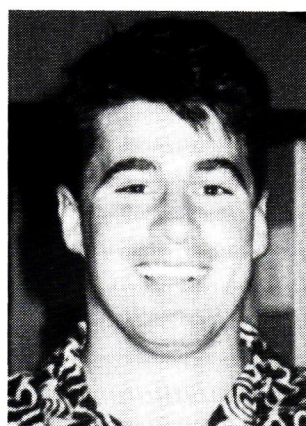
*Andrew Robert Nyerges*



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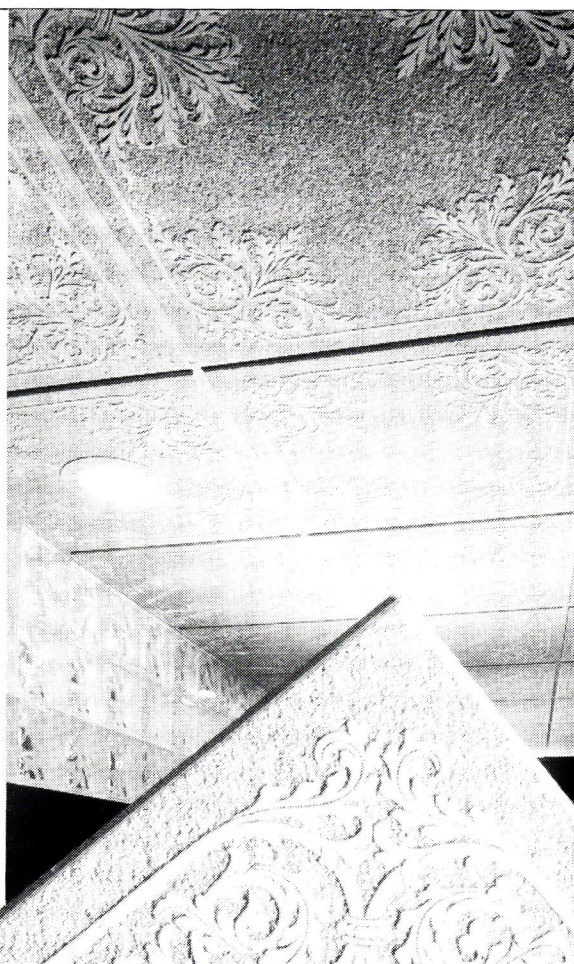
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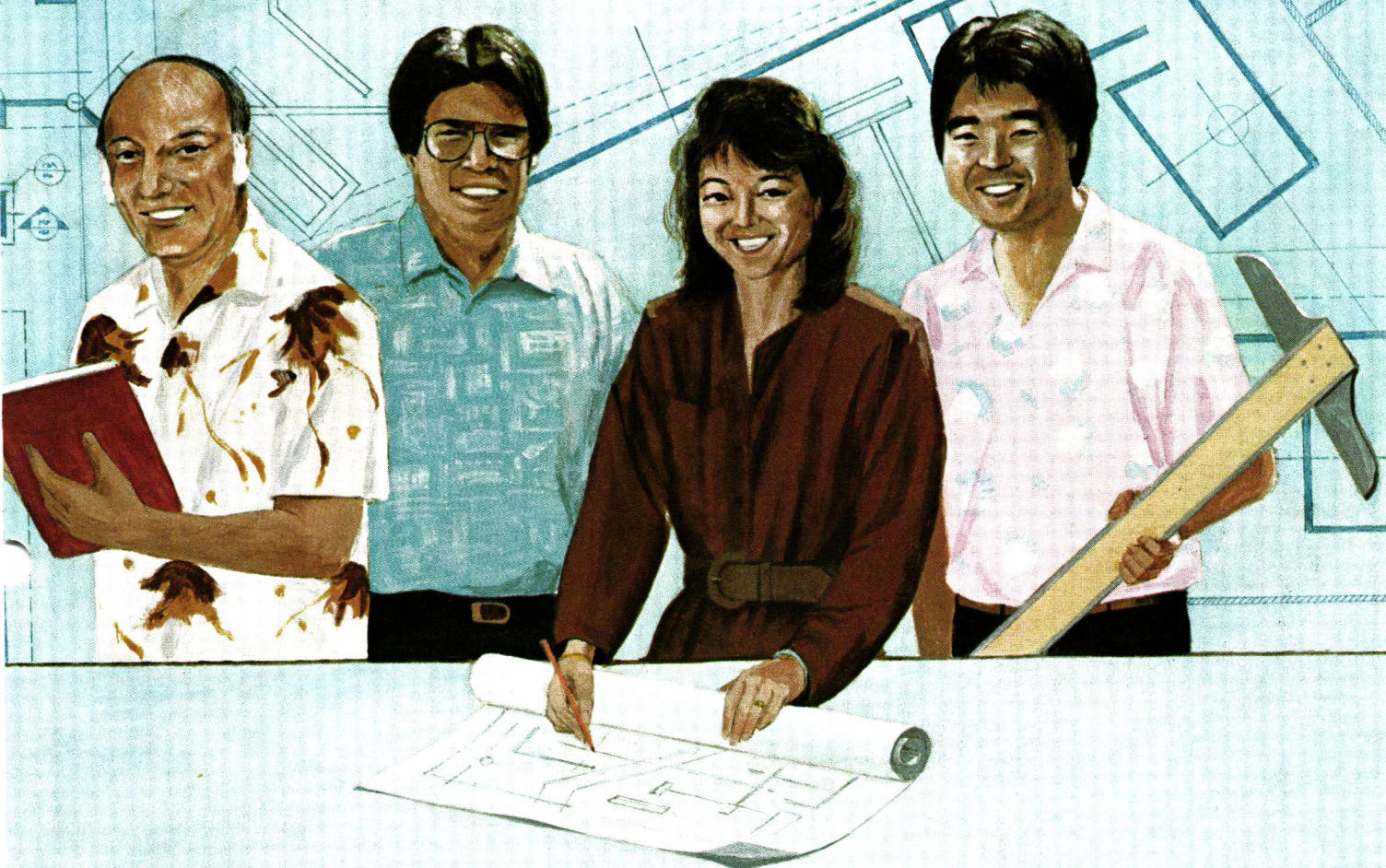
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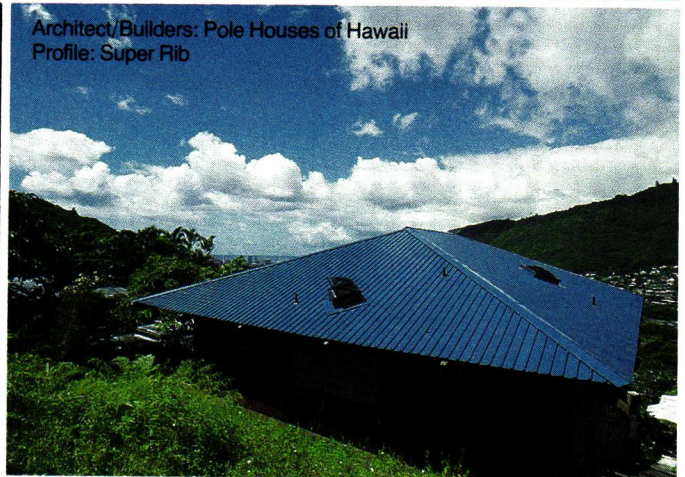




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